

# IS SIVA-LINGA A PHALLUS?

SANKARANANDA

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SWAMI SANKARANANDA





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# CONTENTS

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Picture on the cover

The picture on the cover has been drawn by Ācārya Nandalal Bose, Deśikottama.

It is the stylised representation of the Kamandalu of Brahmā containing the river Ganges, which he handed over to Bhagiratha. Here Brahmā and Bhagiratha are seen holding the jars from which three ganges, one of the Heavens, one of the Earth and one of the Under-world are seen coursing. The fishes were shown swimming against the current to indicate that the torrents were really rivers.

# PREFACE

This small book has been written to remove doubts and misunderstandings about the origin of the cult of cones, stones and pillars of India and abroad.

The Indus cones were found to be secular implements and capitals and the rings to be secular clamps. The mother goddesses of Modern India are not related to her sex-organ, but with water.

The figures of Śiva-lingas are drawn by Sreeman Baren Neogi of the Calcutta Art School, the Indus symbols by Ram K. Banerjee, a student of Sri Nandalal Bose, and the picture of Great Bath (A) by R. C. Bagchi, of the Viswabharati Art School (Nandan), to all of them I offer my thanks.

SWAMI SANKARANANDA

Ramakrishna Vedanta Math
Calcutta, 2.1.1958

# INTRODUCTION

It is now a regular custom among the scholars both Indian and foreign to interpret the religious customs of the Hindus arbitrarily. They do not take into consideration the rites and rituals as enjoined by the Śāstras, nor do they have the patience to scrutinize the literatures relating to those rites and rituals.

In the case of the Śiva-cult, these scholars have propounded the most phantastic theories, based, mostly on hearsays and late Pauranic traditions. In the conclusions thus arrived, they discount the probability of wrong or distorted views expressed in those Pauranik literatures.

It is told once and again that primarily Śiva was a god of the so called non-Aryans. He was not the god of the Aryan priest-hood. It is, therefore, most natural for the Vedic priest-hood to detest such a god and when they wrote about him, they surely had nothing in favour of him to write. So, these writings, containing the blasphemous remarks about the god, cannot be taken as the correct representation of his character.

In course of time this people's god could penetrate into the hearts of the descendants of the reciters. They took him as their god. Naturally, they would write hymns propitiating him and write down his merits in glowing terms.

Hence, we come across these two types of diametrically opposite views about Śiva in the Puranas[1].

A parallel case is the acceptance of Viṣṇu by the Brāhmanical sects. Viṣṇu was originally the god of the cultivators, fishermen, craftsman, traders and others. With the arrogance and haughtiness, characteristics of the priesthood, the priests concocted the story of the kick of a priest in the bosom of Viṣṇu, the people's god. The people were to know by this treatment, that, their god did not fare better than themselves. Like them, their god also had nothing but kicks to receive from the priests !

But this very god is now worshipped by the descendants of those arrogants as the most beneficial and loving god ! They are now licking the dust of the feet of the same god whom their ancestors thought fit to get their kicks only ! Thus retribution takes its toll.!

The phallic association of the Śiva-cult was due to the use of cones in His worship as well as stories of the Brahmanical writers, further enhanced by anecdotes of Western-Asiatic cones, which were associated with orgies of lust.

A comparison between the rites and rituals of the Indian and Western Asiatic cones reveal the following outstanding difference between the two. While, in connection with the worship of the cones of Western Asia, Greece, Cyprus and Malta, the custom was the sacrifice of virginity

1 Dr. S. K. Chatterjee : A History of the Brāhmanical gods. (Manuscript).

of the maidens, no such custom is associated with the sacred cones of Śiva.

There is no sexual orgies perpetrated in the precincts of the temples of Śiva, or of the Mother. There are temples of Śiva in Kāśī, Rāmeśwara, Somanātha and many other places, where the god receives adoration on the Śiva-lingas. But we have never noticed or heard of any sexual excesses perpetrated in those shrines. Thousands of people throng in those places every year. It is very difficult to hide such practices, if there were any, from so many eyes.

Thus in case of the cones of Śiva, the western Asiatic analogy does not hold good. In other words, the cones of Śiva are not phallic emblems.

As regards the mother, there are scattered all over India her innumerable shrines. The most important of them are at Kāmākhyā and Kanyākumārī. Instead of orgies of lust, we find the Divine Mother is worshipped in the virgin girls. They are treated as the Divine Mother Herself. Who has ever witnessed sexual excesses in the precincts of the temples of these Mother Goddesses?

So, neither the cult of Śiva nor of the Mother is associated with sexual orgies. Consequently, the cones related to Śiva are not the representations of his phallus.

A study of the existing Siva-lingas reveal that they may be classified as,

i. The Svayambhu Lingas = These are nothing but portions of natural rocks.



1. Guddimalam Śivalinga, obverse, The Siva in his shrine, The cornice of the shrine is nicely carved

ii. Vāṇa Lingas = These are the natural pebbles of the river Narmada.

iii. Mukha lingas = These are lingas with faces of Śiva carved on its sides.

iv. Clay Śiva-lingas = These are temporary lingas made of clay, have no Gauripatta and have a vajra on the head.

v. Portable Śivalingas = These are the artificial stone lingas, with a square Brahmabhāga, an octagonal Viṣṇubhāga and a cylindrical Rudrabhāga, from the base upwards.

vi. Octagonal shaft = There are some Śiva-lingas, which are nothing but octagonal shafts. This type is represented by a number of Śiva-lingas of Uttarākhanda of which the Śiva-linga of Gopeśwara is one.[1] In the south, the Śiva-linga of Guddimalam is an octagonal shaft. Its two corners have been cut down to make room

Sister Nivedita : Kedarnath and Badrinarayan.

for the image of Rudra (fig. 1). The other angles are visible from behind[1] (fig. 4).

We find that the Beth-El or the house of the god among the Hebrews was a stone. Superimposing the same idea on the cones of Śiva we may rightly identify these Śiva-cones or lingas as the residence of Śiva. This conclusion is further corroborated by the fact that Śiva dwells on the peak of the mount Kailāsa.

If this identification be correct, then the lingas known as Svayambhu and which are nothing but the peaks of natural rocks, may be easily identified with the Mount Kailasa. In this category may also fall the Vāṇa-lingas, the natural pebbles of Narmada, the mukha-lingas and the temporary clay-lingas.

The shafts with eight corners, may be identified with the Vedic yūpas which were also octagons[2] and the seats of the Vedic gods. In this category also fall the artificial lingas with Gauripatta. They are, like the yūpas, square at the bottom, octagon in the middle and cylindrical on the top. Śiva is "Sthānu," Yūpa is also called a 'Sthānu'.[3]

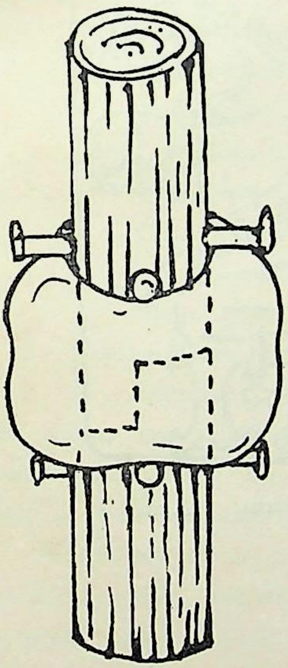
The modern Śiva being identified with Vedic Rudra, these Vedic seats aptly fit Him. In other words, all the types of the available lingas are nothing but the seats of the god Śiva (Rudra). They are not his phalluses.

The Śiśṇadevas of the Rigveda has been found to be

1 Gopinath Rao: Hindu Iconography. figs 1, 4.
2 Rigveda: 3. 8. 1-11: Aṣṭāśrī yūpa bhavati: Śat. 5. 2. 1, 5.
3 Yūpa Sthānu: Śat. 3. 6. 2. 5.

either the weavers or a non-sacrificing sect. As a non-sacrificing sect their name Śiśṇadeva is not the compound of Śiśṇa and deva but a complete word in itself like Aśvakarṇa and Śunaśepha.

From the literary evidences as well as the modern practices we find that the cone is related not only with the god Śiva alone but also with Indra, Varuṇa, Agni, Nirṛti and other dikpālas. Had it been a phallic emblem, these non-phallic gods would not have been related with this emblem. So, the association of the Vedic gods with the linga excludes all probability of the Śiva-lingas being the phallic emblems of the god Śiva.



2. The clamp-ring, showing the joint inside

In the case of the Indus-valley cones, none of them were found in any religious association. Moreover, they may be easily interpreted as bronze-smith's implements for shaping the bottoms of the bowls and cauldrons and potter's implements. Some of the smaller ones with pointed ends were probably used to make the holes of clay jars or make holes in the wattle partitions to pass the threads.

The ring-stones were not the

Yoni-stones as interpreted by Marshall. Some of them are clamps. Their undulated faces are meant to receive the wooden pegs. (fig. 2) The smooth-surfaced ones are nothing but capitals of the wooden pillars. In this identification I am supported by Mackay.



Cchāgavāhana Paśupati with horns. (Agni)

# CHAPTER I

## *The Phallicism*

The conception of a phallic cult arose out of the worship of the cones, pillars and stones.

Phallus—The word phallus was derived from Greek phallos, which in its turn was derived from the phoenician word palās meaning a "pole". So, primarily the phallus-worship meant the worship of the poles.

Pole—In Latin it is pāl-us, in O. E. Pāl; in OLG. Pāl.; Norway, Pāale: Sweden, Pāle, in Bengali Pālā. "This yard which they called phallus, was usually made of a *fig tree*"—Purchas, 'Pilgrimage' 579.

Penis—a tail, in Latin. A phallus in English.

It is interesting to note that the sacred pole of India, the yūpa, was recommended to be made of trees, one of which was the fig. Thus the phallus and the yūpa were built of the same material.

When we come to the Indian languages, specially Sanskrit, we do not find the use of a word for the male generative organ, which might have meant a pole or a post. The following are the words used for the phallus in India.

Śepa, śepha = Śi, to move + pan = śepa; Śi + phan = śepha

Śiśna, Śas, to go + nak

Pela, pel, to move+ac (Hemchandra)

Lāngal, lagi+kalac=phallus, plough.

Lāngula, lagi, to go+ulac=phallus, tail. cf. penis. (Latin).

Linga, ligi, to move+ac=phallus.

It will be noticed that the Indian words for a penis were derived from roots denoting motion. They were never derived from words meaning the pole or a shaft in any form.

The propounder of the Austric theory thinks that, lāngal, lāngul and linga were derived from the Austric words. If it be so, how is it that the Latin word for a tail was used for a phallus, just like the Indian word Lāngula?

The word linga representing a male sign, became later attached to the meaning 'sign' as well.

But the three last words also may be derived with the help of the ancient dictionaries of the mono-letter language of India. Thus we find;—[1]

Linga=it is derived from the mono-sound word 'Ling', meaning a Phallus.

Lāngala=it is derived from Lam, the earth+gal, to pieree., one that pierces the earth.

Lāngula=it is derived from Lam, a deer+gra, the hind part, the hind part of a deer. The hind part according to the Upanishadas is 'puccha'.

1. Ekākṣara koṣas.

This puccha is now used to mean a tail, consequently, the hind-part of a deer means a tail.

The word thus derived is Lamgra (langara, a chain), the word of the dialect lenguḍa was probably the earliest changed form. (lenj, sylhet) then appeared lengula, lāngula.

Thus, by the aid of the ancient dictionaries of the mono-letter words of India we can easily interpret these words and their meanings. There is no need of importing an Austric group of language to interpret them.

The discussion shows that the use of the words for a pole for the male generative organ was not a universal practice. Consequently, rites connected with the poles cannot be universal. In other words, the sex association of the cones and poles of Western Asia cannot he superimposed on the cones and poles of India which have no sex connotation. Hindus never used poles or cones as sex-emblems. Nor there are sexual excesses in the rites and rituals associated with the Indian poles or cones. On the whole, phallicism, as a cult, was never practised in India.

# CHAPTER II

## *Śiśṇadevas*

A great deal of imagination has been brought to play on the occurrence of the word Śiśṇadeva in the Rigveda. Scholars, European and Indian are in agreement that this word occurs in the Rigveda to mean a sect of people who worshipped a human phallus.

But, neither the foreign nor the Indian savants had the patience to study the Vedic literature for the interpretation of the word. This word occurs twice in the Rigveda. They are,

1. Maitravāruṇi Vasiṣṭa prays "Ye Indra, let not the Yātus harm us, let neither the Vandanās nor their children hurt us, Ye Indra do not encourage Aryas, the animals (votaries?) of Viṣuṇ, (Viṣṇu?)., let not Śiśṇadevas destroy our sacrifice. Rg. 7.21.5

2. Indra killed the Śiśṇadevas, who dwelt in houses with hundred doors and carried away their riches. 10.99.3.

In the first quotation we find that the Ṛṣi was afraid of four peoples. Naturally they were non-sacrificing tribes. If the three others be the names of tribes, then, the name "Śiśṇadeva" automatically becomes the name of a tribe and not the name of a people who worshipped a phallus.

The word Śiśṇa means the male organ according to the classical Sanskrit. But the Rigveda uses the same word in

quite different meanings. We must, therefore, take the Rigvedic meaning of the word Śiśṇa, and not that of the classical Sanskrit. This word has been used three times in the Vedas. They are: —

1. Ṛṣi Trita, who fell in the well, thus laments," The sides of the well is giving me pains, just as a co-wife gives pain to a woman, or like the pain that the mouse receives when he gnaws the Śiśṇas smeared over with Madhu. 1.105.8.

3. As the mouse gnaw the Śiśṇas smeared over with madhu. 10.33.3.

From the first and the third we find that the Śiśṇas were smeared over with madhu and they were gnawed by the mice. If the word Śiśṇa is to be taken as a phallus, then we have to believe that the phalluses of the Vedic people were always smeared over with madhu and the rats were in the habit of gnawing them! Did these happened when the Vedic Ṛṣis were laid senseless by taking an overdose of Soma-juice?

But it does not look probable. Here Sāyana comes to our rescue. He interprets Śiśṇa as "*starched and spread yarns.*" So, instead of the phalluses of the Ṛṣis, the rats gnawed the starched yarns!

From this, we may identify the Śiśṇadevas as *weavers.* But, as they are associated with three tribal peoples, it is best to identify them also as a tribe with the name Śiśṇadeva. It is a complete word like Śunaśepha or Aśvakarṇa, and is not the combination of the words Śiśṇa and Deva.

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# CHAPTER III

## *Vedic Yūpas*

The Yūpas were the only pillars used in the Vedic sacrifices. According to the Rigveda it was an entire tree stripped off its branches. It was prayed before it was cut down. It was carried to the place of sacrifice and was planted. Its middle was entwined by a rope in three and a half circuit. cf. Stone yūpa from Mathura. It was then bathed in water and anointed with Soma-juice. Then a new cloth is wrapped round it. Rig. 3.8.1-11.

According to the Śatapatha Brāhmaṇa the yūpas were made from one to twenty cubits long. It was made octagonal in the middle of the shaft, square in that part which remained in the earth and the top was cylindrical or conical. (Sat. 11. 7.4.1:) cf. Iron Pillar of dhar. 43.4″ long: 32. 9in Square 10ft. octagon. and 8 inch. cylindrical: A.S. 1902-3.

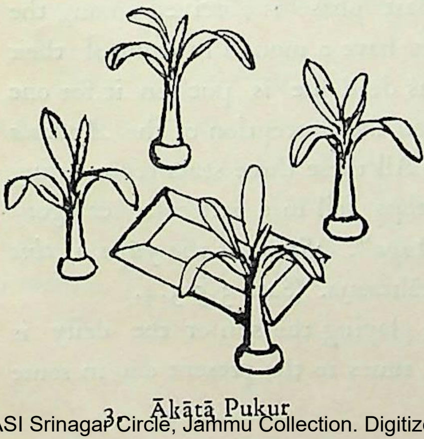
From the Archaeological finds it has been observed that the yūpas were used as the seats of the deities. One of the two stone yūpas of Mathura was inscribed. It was dedicated to Agni. Similarly, the yūpas were dedicated to all the Vedic gods as their seats in the sacrifices. In the Aśwamedha sacrifice twenty-one yūpas were erected indicating that in that sacrifice twenty one gods were invoked. (Sacrificial post of Ichapore: Archaeological Reports 1910-11. Pl. XXIII.)

In Śatapatha Brāhmaṇa there is an interesting account

of the use of the yūpa by the Yajmāna. He climbs the yūpa with his wife coming behind him by a ladder. Climbing the yūpa, yajmāna will tell his wife 'let us ascend to the Heavens.' They ascend by repeating the words "we are the children of Prajāpati.' Then climbing to the top and touching the dough on the top of the yūpa say 'Ye devas, we have entered now in the realm of light.' Further ascending he raises his head above the yūpa and says, 'today we have become immortals', then viewing all sides he says 'let your strength, manliness, and intelligence be ours.' Then he offers the salt to the deity and comes down. (Satapatha :, 5.2.1.9-16).

Here it is clear that the yūpa was actually used as a seat of the Yajmāna, who identified himself with his deity. He occupied virtually the seat of his own god.

A similar custom is still prevalent in Bengal. During the first rice-eating (Anna-Prāśana) ceremony of the Hindu boys of Bengal, they are made to stand upon a stone (the pallette for grinding the spices) on the four corners of which are planted four plantain plants. Then the child is bathed. It is curious that this stone is called *Ākātā-pukur*, (fig 3) "an undug tank",



3. Ākātā Pukur

a natural tank, something like the lake or an ocean. But the stone cannot be a tank, the reasonable assumption, therefore, is, that the stone is within the undug-tank on the four corners of which are planted the four plantain plants.

On analysis we find that, the sun arises from the ocean of the sky and in the morning he rises on the Udayācala, the hill of the sunrise. This hill of the sun-rise rests in the Kṣirodesāgara, the ocean of the sky.

The new born baby represents the new-born sun. Hence, when he is bathed in the *Ākātā-pukur* or more properly on the hill in the *Ākātā-pukur*, he actually plays the morning-sun.

There is another custom in Bengal about this stone. During a marriage ceremony, the husband is to stand on a similar stone and is bathed (chādnātalā). In this case, being a youth, he represents the sun in its youthful state sitting on the Meru or the central hill of the sky.

The third and the last phase is observed among the Thārus of Ayodhyā. They have a mound in front of their houses. When a person is dead he is put on it for one night. Here we come upon the conception of the *Astācala* or the hill of the sun-set. All these three seats representing the solar seats on the hill-tops fall in a particular category of the yūpas, known as "*Stupa*". '*Stupa is the yūpa of this sacrifice*' says, Śatapatha Brāhmaṇa. (Śat. 3.5.3.4.)

Thus we find that, the playing the sun or the deity is continuing from the Vedic times to the present day in some form or the other.

Śatapatha Brāhmaṇa deals elaborately, along with the use of the yūpa and its general characteristics, the forms and sizes, as well as bad types of yūpa, which are not to be used. (Śat. 11.7.3.1-3.)

In modern India, the yūpa is also used as a seat for the dead. In the Vṛṣotsarga Śrāddha ceremony, where a yūpa is worshipped, the yūpa is intended for the seat of the dead. It is the custom that the women folks should weep when the yūpa is carried away from the precincts of the home. It indicates that the departed is thus taken away from his kiths and kins and is allowed to sit on the yūpa outside. Yūpa is generally planted in the tank or sometimes under an Aśvattha tree.

The word yūpa has lost its Vedic meaning in the classical Sanskrit and it now stands for a stake to which animals for sacrifice are tied. But in the Rigveda a stake to which the animals for sacrifice were tied was called a "*Drupada*". Sunahśepha was tied to such a stake. Rig. 1.24. 13.

There are other pillars such as dhvaja-stambhas planted by the sides of the temples.

Neither the yūpas of the Vedic India nor the modern dhvaja-stambhas, as pillars, have any sex relation. They are the non-phallic pillars or poles, the seats for the gods invoked.

# CHAPTER IV

## *Phallic cult Outside India*

The real phallic cult was practised outside India. It was practised by the Greeks, Phoenicians and the Semites.

### 1. *The Greeks*

Greek Phallos, an anthropological term applied to that form of nature-worship in which adoration is paid to the generative functions symbolized by the phallus, the male organ. In Greece phallicism was the essence of the Dionysiac worship. (Encycl. Brit.)

But in Greece there are non-phallic worship of the cones as well. Pausinus found thirty square stones in the market place when he visited Greece. It was at Pharae in Achaia. "To each stone the people gave a name of a god." He further adds, "In the olden times all the Greeks worshipped unwrought stones instead of images." (Pausinus; vii, xlii, 3.)

In old Gymnasium at Megara was a stone in the form of a small Pyramid which was called 'Apollo Carinus'. (Pausinus; i. xliv. 3.) Eros at Thespiae was represented by an unwrought stone (Paus. ix. xxvii. 1.)

### 2. *Phoenicians*

The phoenicians used to worship cones and pillars with specific rites. It is also here that we find phallic associa-

tion of the cones. In India and elsewhere the cones and pillars are related to male gods, while among the phoenicians, they were related to mother goddesses—the main goddess being Astartes.

Astartes—In Bible her name occurs as Astoreth. Her shrines were scattered all over the Eastern Mediterranean. She was worshipped in Tyre, Sidon, Ascalon and many other places.

As the great nature goddess, the attributes of fertility and reproduction are characteristically hers, as also the accompanying immorality.

A cone was the emblem of Astartes at Byblos. (Encycl. Brit.)

Aphrodite—The sanctuary of Aphrodite at Paphos was of great antiquity.[1] According to Herodotus it was founded by the Phoenicians from Ascalon.[2] Her image was a white cone or Pyramid and her[3] rites were of a very licentious character. Both the shape of her image and the character of the rites were shared by her with other Asiatic deities.

In Cyprus all women before marriage were formerly obliged by customs to prostitute themselves to strangers at the sanctuary of the goddess whether she went by the name of Astartes,

1 Tacitus: Annals, iii, 62.
2 Herodotus: i, 105.
3 Tacitus: Hist. ii. 3.

Aphrodite and what not.[1] (Herodotus. i. 199). Similar customs prevailed in many parts of Western Asia.

At Babylon every woman had, once in her life, to submit to the embrace of a stranger at the temple of Mylitta, that is of Istar or Astartes, and to dedicate to the goddess the wages earned by this sanctified prostitution. The sacred precincts were crowded with women waiting to observe the custom. (Frazer. op. cit. vol. IV, Part. I, P.37. Herodotus; i. 199; Strabo, xvi, 1. 20, p. 745.)

At Heliopolis or Balbec in Syria, famous for the imposing grandeur of its ruined temples, the custom of the country required that every maiden should prostitute herself to a stranger at the temple of Astartes, and matrons as well as maids testified their devotion to the goddess in the same manner. (Frazer, op. cit , p.37)

In Phoenician temples women prostituted themselves for hire in the service of religion. (Frazer. op. cit. p. 37)

It was a law of Amorites that she who was about to marry should sit in fornication for seven days by the gate.[2]

In Armenia the noblest families dedicated their daughters to the service of the goddess Anaitis in her temple at Acilisena, where the damsels acted as prostitutes for a long time before they were given in marriage. (Frazer. op. cit., p. 38)

1 Frazer: op. cit., p. 3,

2 The testaments of Twelve Patriarchs, translated and edited by R. H. Charles (London, 1908) chapt. xii, p. 81.

The goddess Ma was served by a multitude of harlots at Comana in Pontus. (Frazer. op. cit., p. 38)

*The Israils*

Ashera—In the Hebrew cults the posts were sometimes carved into the semblance of the human form of its repro ductive organs; when carved into such forms, the posts were sometimes drapped. Down to the time of Joshua there were connected with the temple, women, who wove the hangings for the Ashera. (Encycl. Brit.)

Ashera represented a female goddess (Jg.3.2 kings. 23.)

The temple of Yaveh in Jerusalem had two pillars called Jachin and Boaz, set up in the porch (1 king. 7)

Massebha—In O.T. this word denoted a standing stone, stele, obelisk or pillar—sometimes conceived as being an abode of spirit or deity.

A sacred stone is in connexion with an altar. (Ex. 24... erected by Moses.)

Jacob set up a stone for Massebha, poured oil on the top of it, and called it Beth-El. (Gn. 28. 18-22; 55. 14.)

*Cones of uncertain use*

Frazer Says,[1] "Conical stones, which apparantly served as idols, have also been found at Golgi[2] in Cyprus, and in the Phoenician temples of Malta; and cones of sand-stone

1 Frazer; Golden Bough; Part IV. Adonis, Attis, Osiris., Vol. I. p. 35-36.

2 G. Perrot et Ch. Chipiz, Histoire de l'Art l' Antiquito, iii, 273, 298 sq, 304 sq.

came to light at the shrine of the 'Mistress of Torquoise' among the barren hills and frowning precipices of Sinai.[1] The precise significance of such an emblem remains as obscure as it was in the time of Tacitus. It appears to be customary to anoint the sacred cone with olive oil at a solemn festival, in which people from Lycia and Caria participated.[2]

The holy stone in the sanctuary of Apolo in Delphi was anointed with oil.

*The ring-stones*

As aphrodite was supplicated once with cryptic rites, so is Mary entreated still by Moslems as well as Christians, with incantations and passing through perforated stones, to remove the curse of barrenness from Cypriote women or increase the manhood of Cypriote men. (Frazer; op. cit. p. 36)

The analysis of the customs related to Western Asiatic cones and pillars show that ;

1. Some of them were associated with customs of sexual excesses.
2. Some were nothing but seats.
3. Some were of unknown significance.

1 W. M. Flinders Petrie, "Researches in Sinai (London 1906) pp. 135 sq. 189.

2 Frazer; op. cit., p. 37 ; D. G. Hogarth, A wandering Scholar in the Levant (London 1896) pp. 179, sq. Swami Sankarananda, The Rigvedic culture of the Pre-Historic Indus vol. I (2nd ed).

The first named objects appear to be phallic emblems. But the study show that cones themselves were not phallic emblems. It is the use that made them so. From all such cases it is evident that the sacrifice of virginity or the chastity was due to the deity concerned. This sacrifice of chastity was one of the main sources of income of the temples. Consequently, the custom was surely introduced by the priests to make money. They were in a favourable position as the people believed them to be the mouth-pieces of the deity.

Such obnoxious rites were surely started in every place by the priests. The Devādasi-custom of the temples of Southern India is such an example. The devadāsi is wedded to the deity and it is the priest who plays the part of the deity !

The existence of the non-phallic cones is a strong proof of their non-phallic character. The white cones of Astartes or other goddesses, the precincts of whose temples were defiled by the sexual orgies, had nothing to do with those priest-manouvered rites and customs.

# CHAPTER V

## *Siva-Linga*

### *1, Types in use*

In the present-day rituals of god Śiva, the following types of lingas are said to be in use.

*1. Clay Śiva-linga*

It is made of clay obtained from a good place. It is generally two to three inches in height. It has a rim, a cylindrical head and a vajra on the apex which is said to guard a small hole on the top. During the ceremony the vajra is to be removed.

2. *Svayambhu linga*

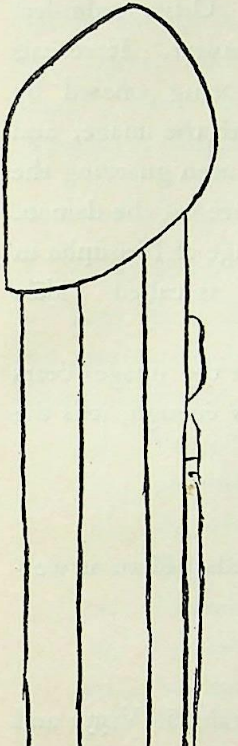
The word Svayambhu means '*born of one's own wish*'. These were natural rocks untouched by hands or any implements. There are at least seventy Svayambhu lingas all over India. Some of the ordinary lingas also are natural rocks, e.g. the linga known as Umānanda near Kāmākhyā.

3. *Vāna-linga*

These are natural pebbles rounded by friction and found in the Narmada river.

4. *Octagonal shaft*

The Sivalingas of Guddimalam (figs, 1, 4) and that of


4. Guddimalam Śiva-linga, reverse, showing octagonal form,

Gopeśwara in the Himalaya are octagonal shafts. These four types of lingas are without pedastals.

5. Portable Śiva-linga.

This type of Śiva-linga is made artificially and has a pedastal called Gaurīpatta. It has three parts. The lowest part is called Brahmabhāga which is square in shape. The middle portion is octagonal and it is called Viṣṇubhāga. The top is called Rudrabhāga, and it is cylindrical.

*Lingas presided over by gods other than Śiva*

There exist lingas all over India, which are presided over by gods other than Śiva, viz;

*A. Nṛsiṃha-linga*

Vināyaka Miśra writes; "A range of hills about twenty miles south-west of Padmapura in the district of Sambalpur, is called *Gandhamādana*. In a gorge of this *Gandhamādana* range, there stands a temple belonging to the Orissan school of Indo-Aryan style. The deity of the temple is known as *Viḍāla Narasiṃha Nātha*. The tradition relating to the

origin of the deity is recorded in an Oriya palm-leaf manuscript, known as *Nṛsiṃha Māhātmyam*. It reveals that the demon *Muṣika* by name, being chased by Nṛisiṃha, hid himself in a hole underneath the image, and Nṛisiṃha assuming the *form of a cat* has been guarding the mouth of the hole against the emergence of the demon. The enshrined deity is the very same image of Nṛisiṃha in the form of a cat or viḍāla and hence is called Viḍāla Nṛisiṃhanātha.

But we wonder to see that the form of the image bears no resemblance to that of a cat. Curiously enough, it is the phallic emblem of Śiva[1]".

*B. Rāmalinga*

In the temple of Suchindram, in Kerala, Rāma is worshipped on a linga.

*C. Brahmā-Hari-Hara linga*

In that very temple of Suchindram, Brahmā, Viṣṇu and Śiva are worshipped on one and the same linga.

*D. Hari-Hare linga*

In the Linga-rāja temple of Bhubaneśwara, Hari and Hara are worshipped on one and the same linga.

### 2. *Types Mentioned in Literature*

There are a wide variety of lingas according to Siddhanta-Śekhara. All of them can be resolved into two classes,

1 Indian Historical Quarterly, Vol. XIII, No. 3, Sept. 1936.

Natural and artificial. In the natural category are Svayambhu, Daiva, Gola, Ārṣa, Raudra, Śiva-nābhi and Vāṇa-lingas. The artificial variety comprises, Dhārā, Mukha, Mrinmaya, Dāruja. Mānuṣa, Kṣaṇika lingas, etc.

*I. Natural Lingas*

*A. Svayambhu lingas*

They are of different colours, having many apertures and apexes, rough, and whose bottoms are unknown, as their bottoms are one with the rocks beneath.

i. Viṣṇu-linga has a top like a conch-shell.
ii. Brahmā-linga looks like a lotus flower.
iii. Agni-linga is with double heads.
iv. Indra-linga looks like an umbrella.
v. Yama-linga is with three feet.
vi. Nirṛti-linga is like a sword.
vii. Varuṇa-linga is like a kalasa.
viii. Vāyu-linga is like a dhvaja.
ix. Kuvera-linga is with the sign of a gadā.
x. Iśāna-linga looks like a triśula.

*B. Daiva-lingas*

Daiva is the second type of the natural lingas. It is generally long and has no Brahmā, Viṣṇu or Rudra bhāga.

*C. Gola lingas*

Lingas which are like the fruits of Kuṣmāṇḍa or Nāgaranga or like the crow-egg fruits, are gola lingas.

*D. Ṛṣi-Vāṇa-linga*

The linga without Brahmasutra, that looks like a cocoanut fruit or is flat in the base like a Kapittha fruit, or is expanded in the middle like the Tāla-fruit, is called Ṛṣi-vāṇa-linga.

*E. Mānasa Linga*

There are three varieties of Mānasa lingas, e.g., Raudra, Śiva-nābhi and Vāna.

1. Raudra-lingas are the natural pebbles of rivers and are polished by friction.

2. Śiva Nābhi lingas are of three varieties, as;
   - i. The Uttama or the best is four angulis in length with a beautiful vedi.
   - ii. The Madhyama is two angulis in height.
   - iii. The adhama is one anguli in height.

3. The Vāṇalingas are the natural pebbles of the river Narmada. According to Vīramitrodaya they are;
   - i. Indra-linga is marked with Vajra.
   - ii. Aruṇa-linga is transparent like water and warm in touch and good.
   - iii. Agni-linga is like the Agni-śakti or marked by Agni-śakti.
   - iv. Yama-linga is like a stick or a tongue.
   - v. Rākṣasa linga is like a sword. It is the giver of the fruits of Jñānayoga.
   - vi. Vāruṇa-linga is round and marked by pāśa and ankuśa.

vii. Vāyu-linga is black or smoky coloured and is like the dhvaja.

viii. Kuvera-linga is like a club and marked by tūṇa and pāśa.

ix. Rudra-linga is that on which bone and Śula is marked. It is as cold as *Hima-mandala*.

x. Viṣṇu-linga is Adorned with Śankha, cakra, gadā, and lotus, has the signs of Śrīvatsa and Kaustubha, and the signs of siṃhāsana, Garuḍa or Viṣṇupada.

II. *Artificial Lingas*

These are men-made lingas. A large variety of materials are used to manufacture these artificial lingas. They are.

1. Stone. 2. Metal. 3. Clay. 4. Wood. 5. Gold. 6. Copper etc. 7. Mercury. 8. Diamonds. 9. Pearls. 10. Dust. 11. Sugar. 12. Cow-dung. 13. Yava, gadhuma and rice. 14. Milk. 15. Salt. 16. Ashes. 17. Molases. 18. Bamboo-shoot. 19. Bone. 20. Scents (its preparation):

| | | | |
|---|---|---|---|
| Kasturi | — | 2 | |
| Candana | — | 4 | |
| Kumkuma | — | 3 | (jāfran) |
| Karpura | — | 4 | |
| | | 13 | |

Some special types of artificial lingas are described below;

*1. Dāruja Linga*

These lingas are made of the timber of Śāmi, Madhuka, Karnikāra, Manduka, Tinduka, Arjuna, Pippala, and

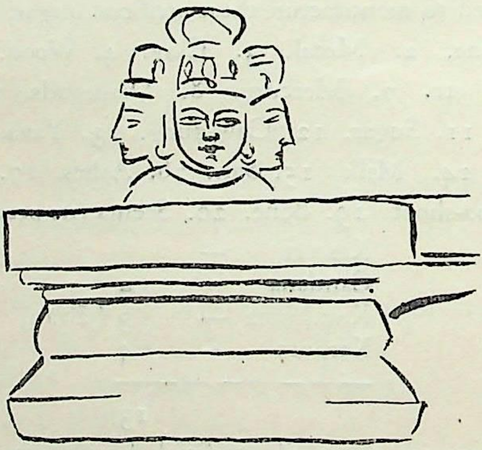
Udumvara trees, and all such trees, the barks of which exude white milky sap. Kāmikāgama adds, Khadira, Candana, Śāla, Vilva, Badaru and Deodar.

2. *Dhārā Linga*

These lingas are with faces. They have, 5, 7, 8, 9, 12, 16, 20, 24, 28, 32 and 64 facets.

3. *Mukha Linga*

These lingas have four faces of Śiva on its four sides and one on the top. cf. Jaina caitya with four naked Jaina



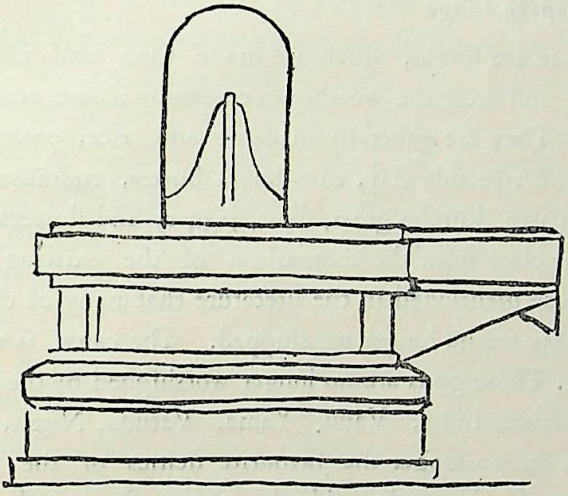
5. Mukha linga

figures on the four faces, (Sirpur. Report of a Tour in the Central Provinces 1873-1874;) cf. votive Buddhist Stupas with four dhyānī Buddhas on four sides.

4. *Mānuṣa Linga*

These are the usual types of the portable Śiva-lingas. They have three parts, as;

i. Brahmabhāga, or the lowest portion is square
ii. The Viṣṇubhāga or the middle portion is octagonal.
iii. The Rudrabhāga or the topmost portion is cylindrical.



6. Mānuṣa linga

On the Rudrabhāga are carved certain lines which are called Brahmasutras, and the tops of these lingas technically known as Śirovartanas, are fashioned in a number of forms.

5. *Mṛṇmaya Linga*

These are made of clay, some baked or some unbaked. For making an unbaked Śiva-linga it is given in the

Kāmikāgama that, "white clay gathered from pure places, such as top of the hills and banks of the rivers, should be mixed with milk, curds, ghee as also with the flours of wheat and barley, the bark of the milky trees, sandal paste, mercury, etc. The whole mass is then well-mixed up and kneaded and kept for a fortnight, at the most, a month. The baked clay lingas are used for Ābhichārika purposes.

6. *Kṣaṇika Linga*

These are lingas, which are made then and there for worship and after the worship or ceremony is over, are thrown away. They are generally made of sand, rice, cooked and uncooked, riverside clay, cow-dung, butter, rudrākṣa seeds, sandal paste, kūrcha grass, flour, jaggery and flowers.

It is clear from the comparison of the existing lingas and those mentioned in the literature that many of the literary lingas are no longer worshipped. The cause is not far to seek. Those gods are no longer worshipped by the Hindus For instance, Indra, Vāyu, Yama, Varuṇa, Nirṛti, Agni, Kuvera are no longer the favourite deities of the modern Hindus. In the modern Hindu society Rudra (Śiva) and Viṣṇu are the main gods who receive worship from all. Hence, we find that together with the Śiva-lingas there are Viṣṇu-lingas also (cf. Nrisiṃha-linga)

Rudra-yāmala and other Tantrik texts record that all the Hindu gods, and Goddesses, save and except some dangerous Tantrik goddesses may be worshipped on the Vāṇa and Svayambhu lingas. Thus indicating the fact that

the Śiva-lingas are really seats for all the Hindu deities. Consequently, the word Śiva used in relation to a linga does not mean a specific deity, but, is used to mean, *good, beneficial, helpful* etc.

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## CHAPTER VI

### *The rites of Sivalinga*

The god Śiva is worshipped on the Śivalinga and His rites are same as that of the other Hindu gods. The main difference is that, only water may propitiate the god. Hence, hundreds of jar-fulls of water is poured on the head of the Viśweśwara Śiva-linga of Banaras. There are thousands of Śivalingas in niches, in lanes and by-lanes of Kāshi and they receive only some drops of water, with which they are to remain satisfied.

Let us examine the parapharnelia of the Śivarātri, in which very elaborate rites of the Śiva-linga are observed. The devotee remains fasting the whole day. In the evening, just as the night sets in, he goes to the place of worship. He divides the night into four equal parts and worships a Śivalinga in each part of the night. The names of the Śiva worshipped in four parts of the night are respectively. Īśāna, Tatpuruṣa, Aghora and Sadyojāta.

In the four parts of the night the Śiva-linga is bathed in, water, milk, ghrita and honey respectively. Of course water is common to all.

After the bath, the god is duly invoked and propitiated by the offering of clothes, garlands, scents, food and tāmbul. When the ceremony is over, the god is allowed to depart. Thus in the first part of the night Īśāna comes and receives the propitiation and goes away, in the second part comes Tatpuruṣa, he is also similarly propitiated and allowed to go. In this way Aghora and Sadyojāta also are invoked and allowed to depart.

The entire ceremony is permeated with austerity and devotion. There is no scope for sex-propitiation. Had the linga-worship been a sex-cult, then there would have been no necessity of the fasting and austerity. Moreover, the worshipper has to remain aloof from all sex connections at least for two or three days.

Thus we find neither the forms nor the rites of the Śiva-linga show any sign of sexual communism in its cult.

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# CHAPTER VII

## *The identification*

We have studied the religious rites observed in relation to pillar, stone and cones of the ancient world. Among these some of the Western Asiatic and Greek cones and pillars have been found to be associated with sexual excesses, in other words with the phallic cult. It is also observed that Thomas Inman[1] thinks that the Greek word Phallus was derived from the Phoenician word Palas or Palash. Which, according to him, means "that which breaks through or presses into". 'Breaking through' or 'Pressing into' indicates the driving of the pole in the ground. But in that very place there were cones which were not associated with sexual excesses. The Hebrew Massebha, has been recorded to be the seat or the house of the divinity and oil was poured on it.

So, though, some of the cones and pillars of that area were associated with sexual excesses, they were not primarily the sex-symbols. The orgies of lust, practised in the shrines of Aphrodite, Astartes and other mother-goddesses, were done so inspite of the symbols (cones).

In India the earliest reference of the worship of a pole or a pile is found in the Rigveda and the Brāhmaṇas. In

1 Thomas Inman: Ancient Faiths Embodied in Ancient Names, Vol. II. p. 473.

the Rigveda the pole worshipped was a yūpa. The pile worshipped was a stupa or a mound according to the Brāhmaṇas.

We have dealt elaborately about the yūpa before. I think, the Vedic yūpa was probably an entire tree. Later, it took a conventional form in the Brāhmaṇas. There, it has been mentioned as an octagonal shaft. At that time it was square in the bottom, which was planted in the earth, the main portion from above the earth to its spire was octagonal and the top was cylindrical.

The stupa remained as a mound even to the modern time.[1] It is still found in Ayodhyā in front of the houses of the Thārus, over which a bamboo pole also is planted. A dead Tharu is kept for sometime on the mound. (Fig. 8 upper sign).

It is thus recorded in the Indian Antiquary;

"In the Himalayan Terai the Tharus of Oudh make a mound in front of their houses, fix on it a stick in the form of a phallus which they worship.

When a Tharu dies, his corpse is painted with vermilion and Saffron and put for a night on the mound, always kept up in front of his house. All that night incantations are carried on."[2]

1. Dol-mancha used in Bengal is a stepped mound, something like the Ziggurat.

2. Indian Antiquary; Sept. 1900. W. Crooke in P.N. & Q 1883.

The Vedic yūpa was known as the sign of the sacrifice, a *ketu*. In this respect it is the same as a *linga*, which also means 'a sign'. Therefore, the yūpa and the linga are of the same category, as both of them are signs.

The resemblance between the two are clear even in their forms, because, like the two types of the yūpas, the wooden post and the mound, there are also two types of Siva-lingas, the posts and the mounds or the replicas of the mounds.

They may be thus classified,

1. *Yūpas and lingas as posts*

The conception of the wooden yūpa (post) came from the phenomenon of sunrise. It was conceived that the sun was like a flower or a fruit: as with a flower or a fruit, it must have some stem to stand, so, the celestial flower or fruit needs a stem to rest upon. But that tree was not seen, hence, it was named the "*tree of light*". In the Vedas it was *Vanaspati* (a name of fire), in the Brāhmaṇas it was *Vilva* (light). In India the sun is conceived as a lotus flower.

In Vedic India, when solar worship was commenced, the people looked for a suitable seat for the sun, the guest. Thus they came upon the tree stem which was offered as a seat to the Divinity. These tree stems are the yūpas. They are with angles in later periods. The trees generally used

for this purpose were Udumvara, Aśvattha, Khadira etc.

The lingas from the wood also are from Udumvara, Khadira, Palāśa, besides many other sacred trees.

In the historical times, the timber of the yūpa in some places was replaced by the stone. Hence, we come across the stone yūpas of Mathura and elsewhere. Yet, it is clearly indicated in the Vedas that a yūpa should always be made of wood and there are names of trees from which a yūpa is to be fashioned !

Similarly, from dāruja to stone, the transition of the Śiva-linga is but one step.

Moreover, the existence of the lingas with facts show clearly their yūpa-character. For instance, the Dhārā lingas are with facets. According to *Mayamata*, they are,

Brahmabhāga = 4, 8, 16.

Viṣṇubhāga = 8, 16, 32.

Rudrabhāga = 16, 32, 64.

According to Kāraṇāgama, = 16 facets.

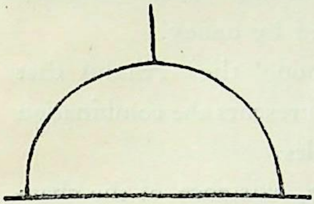
According to Suprabhedāgama = 5, 7, 9, 12, 16, 20, 24, 28.

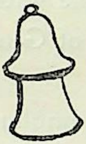
In this category fall the octagonal linga of Uttara-Khanda, known as the Gopeśwara Śiva-linga and others as well as the octagonal Śivalinga of Guddimalam, (South India).

2. *Stupas (mounds) or replicas of mounds as lingas*

The majority of the lingas represent the mound or hill. There are a few sub-types of this variety. This variety of the lingas were derived from the Stupa-yūpas, which were derived from the hills, Udayācala, Meru and Astācala. Kailāsa, appropriated the characteristics of those three hills. Following are the various sub-types of this variety,

8. Stupa of Tharus.





8a. Mṛṇmaya linga.

i. Svayambhu.
ii. Vāṇa.
iii. Mukha.
iv. Mṛṇmaya.

The mukhalingas are nothing but the transformed votive Buddhist-stupas, with four Buddhas or Bodhisatvas on its four faces. The clay-linga also represents, with its Vajra on the apex, the Buddhist stupa with its casket on the top. Thus we find that the Vedic yūpa, in its two forms, a stake and a mound, is well represented by the lingas.

The word linga, meaning a sign, is synonymous to the Vedic word *Ketu*, an appelation of the yūpa, which also means a sign. The yūpa is the *ketu or the sign* of the sacrifice. It is also the seat of the Vedic deities. In this res-

pect the lingas and yūpas are identical, because, the lingas are also both the signs as well as the seats of the Vedic deities, Indra, Varuṇa, Agni, Vāyu and others. Like the yūpa, the linga is also bathed in jar-fulls of water and anointed. Due to the change of the meaning of the word 'Madhu,' the soma-juice has been now replaced by honey.

There is a current belief among the Hindus that the Śivalinga with the Gauripatta represents the combination of the male and the female principles.

It is a misconception due to the existence of the channels for the passage of the water of bath of the portable Śiva-lingas. All the portable lingas have not the same type of Gauripattas. Though they are simple water channels the form of the vagina is given to a type of Gauripattas by the ignorant carvers.

The majority of the lingas, the Svayambhu, Vāṇa, dhārā and mṛṇmaya are without the Gauripatta. How to explain its absence if it represented the female counter-part? Moreover, the Dhārā lingas are with facets, which excludes all probabilities of the phallic character of these lingas. There are octagonal shafts which are being actually worshipped as the lingas in the modern Hinduism.

If we take into consideration all the types of lingas installed and worshipped all over India, we shall find that majority of them are without the Gauripatta. Consequently, the type with Gauripatta becomes an exception rather than the rule. A theory of phallic association of the lingas can hardly be propounded with the help of an exception.

Hence, we are bound to admit that, inspite of the fact that a section of the Indian people regard the linga as the combination of the male and the female principles, the linga itself is completely devoid of that idea. It is nothing but the seat of the deity.

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## CHAPTER VIII

### *The Cones and Rings of the Indus valley*

From the Bronze-age sites of the Indus valley were unearthed a number of cones and rings. These objects were not discovered from any site which may be recognised as religious. But Marshall and his colleagues branded them as religious emblems, nay, Marshall went so far as to call them phallic.

In the Excavation Report, after dealing with the problem of Śāktism, Marshall turned his attention to these cones and rings and observed, "With these parenthetical remarks about Śāktism, we may now return to consider the phallic emblems—the yoni and linga—which were to become so characteristic of Śaivism, and with them also the worship of baetylic stones, between which and the phallic emblems, it is frequently difficult to distinguish".

In the above remarks there are two distinct ideas,

1. Yoni and linga which were to become characteristic of Śaivism.

2. Worship of baetylic stones, between which and phallic emblems it is frequently difficult to distinguish.

In the first expression, two different ideas were put together to bring out a Śiva-cult or Śaivism. One is linga and the other is yoni. The Śaivites never dream of such an idea. They do not join together the yoni and linga in their worship. They use only the Śiva-linga. Moreover, Śakti and Śiva are two different Supreme Deities. To the Śaivite, Śiva is the Supreme Deity and to the Śāktas, Śakti. They cannot unite to give rise to a Śaivism. So, the combination of yoni and linga is not the characteristics of the Śaivism.

But Marshall was conscious of the similar stones of Greece and Western Asia, which may be branded by a Hindu as phalluses. To avert this possibility he turns to the reader and says, "While it is difficult to separate phallic from baetylic and other sacred stones it is necessary to gaurd against the mistake of seeing a phallic meaning in sacred stones where none in reality exist. Some writers, for example, have sought, without reason, to find a phallic origin in amphalos of Apolo at Delphi, in the black-stone of the Kaabah at Mecca, in famous conical cult-stones of Emesa and Pesinus, in the Messebhah and Asherah of the Semites and even in the English May-Pole."

Śakti of the Śāktas is not the consort of Śiva. The Śiva-Śakti are the children of the *Grand Mother*. They reside within her. In her Universe-body, reside the twins, just like two halves of the seed of the lentils within a cover. As the two halves of the seed is joined in the place of germination, so the Śiva-Śakti are eternally joined. It is an

unmundane copulation and hence it is called 'Viparīta Ratā' in the Tantras. They never separate. Their separation means dissolution of the universe.

The *Grand-Mother* is thus a harmophrodite. She is both the male and the female in one. So is Śiva. Both of them can create without any extraneous material. It is only to explain the creation that we conceive of the *Great Creative Principle* as having two parts, male and female, superimposing on it the qualities of a mundane couple.

In Śakti-pīṭhas, the Mother is worshipped as a paramount deity, so is Śiva in the Śiva-Pīṭhas. Where Śiva is related to the Mother there he is a minor deity, the guard of Her Pīṭha. He is called '*Bhairava*'.

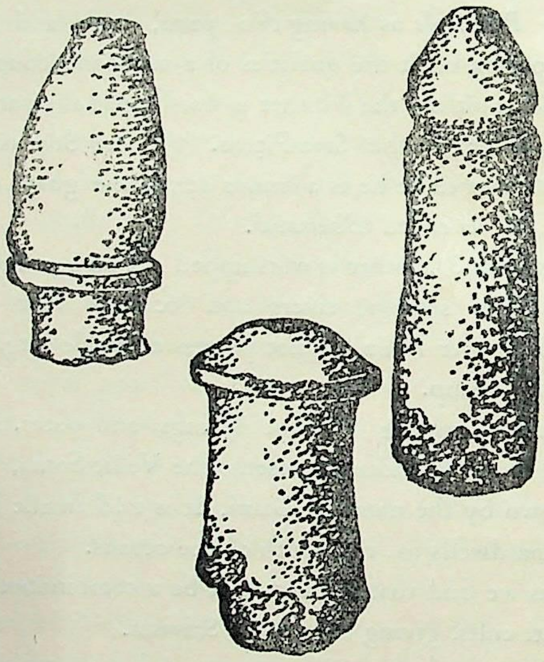
This Grand Mother is worshipped not on a yoni, but in water of the springs, rivers and oceans. Her shrines, scattered all over India, do not possess a female organ as an object of worship.

As the presiding deity of springs and water, she, the Grand Mother of India, represents the Vedic Soma, who is also known by the name of Gauri. It is told in the Rigveda that Soma dwells in the depth of the oceans.

Thus we find that there cannot be a combination of Śiva and Śakti cults, giving rise to the Śaivism.

In the second expression we come across the term baetyle. The baetyles appear to be cones. It is a Semitic term, its original form is "*Beth.El*". It means 'the House of the god.' What harm there is to apply the same meaning to the Indus cones ?

But Marshall is determined to build a phallic cult from the cones and rings discovered from the Indus valley. Unfortunately none of the cones appear to be a phallus. So Marshall had to import some phallic symbols from elsewhere. These phallic emblems (pls. xiii, 3; xiv. 2.4.5.) were imported from Baluchistan (fig 8). They were from Mughal Ghundai and



8. Signs from Baluchistan, a thousand year later site than Mohenjo-Daro.

Periano Ghundai. But these sites are at least a thousand years younger than the Indus sites ! Thus with the help of late ma-

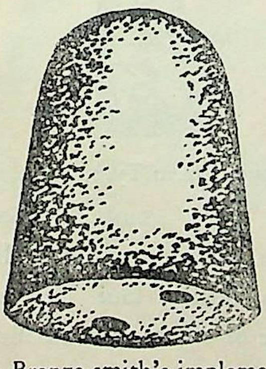
terials, not discovered in the Indus cities, Marshall propounded his theory of *Indus Phallic Cult* !

The conical stones called by him baetyles are given in, (M. I. C. pls. xiii, 4-6; xiv, 3, 7; Mackay Further Excavations, pls. civ, 3, 25, 27-29; cvi, 8, 50, 55, cxii, 2; Vatsa, Harappa; pls. xc, n Ai, 40; cxvii, 4.5.14. 15. 18-24. 27, 33-35; cxviii, 28.)

The stones of this class, which are the only ones unearthed from the Indus valley, vary in size and form. The largest specimens are two to three feet high.

There is no proof of their ever being used as religious emblems. None of them were found in shrines or temples, nor they were found in association with other objects which were known to be definitely religious. So, these cones cannot be branded as religious. I think they are secular cones and may be classified as;

1. *Bronze-smith's and potter's implements.*—The largest cone, with holes underneath for fixation was probably a bronze-smith's implement. It was used probably to fashion the bottom of the cauldrons. It had to be fixed tightly to some strong pegs, so that it might not move when bronze cauldrons were beaten on it.



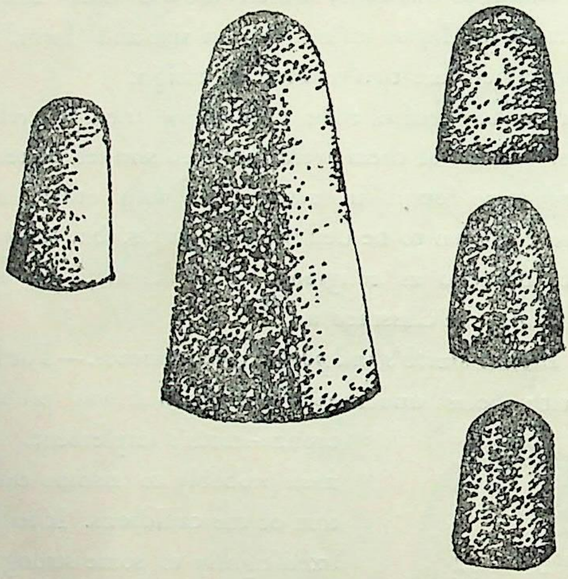
8. Bronze-smith's implement

2. Some of the medium-sized specimens might have been the boundary stones.

3. Some with flattened tops were probably gamesman.

4. The samller ones with pointed tips were used probably to make perforations of the pottery jars. Some of them were used for making holes in the wattle partitions for passing and repassing of ropes.

5. Some may be the grinders, as we find in Tyre (fig. 9. the biggest one).



9. The Indus cones: the biggest one is from Tyre.

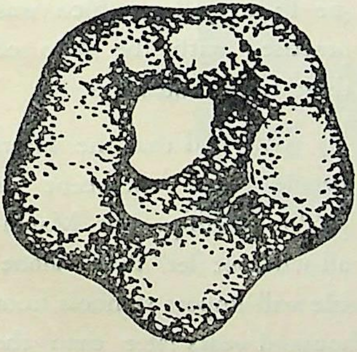
The ring-stones were found in large numbers from Harappa and Mohenjodaro. (pls. xiii, 9-12; xiv, 6.8.) In size they range from half an inch to nearly four feet in diameter. All the larger specimens are of stone. The smaller ones are of stone, faience or carnelian.

Marshall identifies them as yonis. He thinks that like the Srigundi stone, through which passed Śivaji for the expiation of the sin for killing Afzal Khan, people passed through them to make themselves sinless.

But there are other ring-stones with quite different properties. The Gayā ring-stone[1] is said to have the property of destroying-re-birth. The Cypriote ring-stone has the property of removing sterility from the Muslim and Christian men and women.

It appears that these rings possess magical properties. They are not yonis.

The Indus ring-stones on the other hand were not found in religious association. They were found neither in temples nor in shrines nor in association with any religious objects. So, they cannot be branded as religious emblems. They were surely secular objects. As such they may be classified as;



10. A clamp

1. *Clamps*:

The ring-stones with notches were used as clamps. The notches were for holding the pegs. The largest one was for joining two entire tree-trunks making the post for the support of the top of the corbelled roof. A probable use of these as clamps

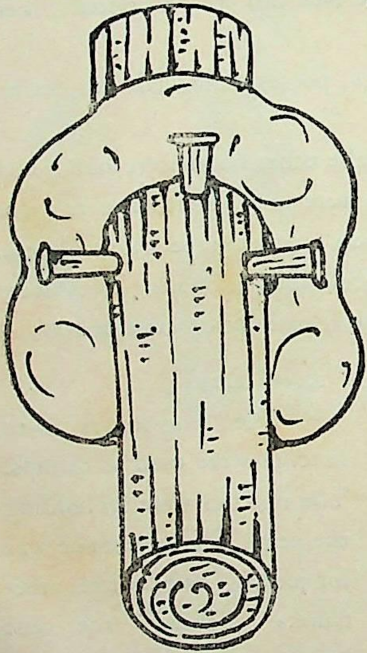
1. Received from Prof. S. K. Chatterjee (viswabhārati).

is illustrated in figs 2 and 11. The position of the pegs are shown in fig 11, while the joint of the timbers is shown in fig 2,

The smaller ones were used for smaller joints.

2. *Capitals*:

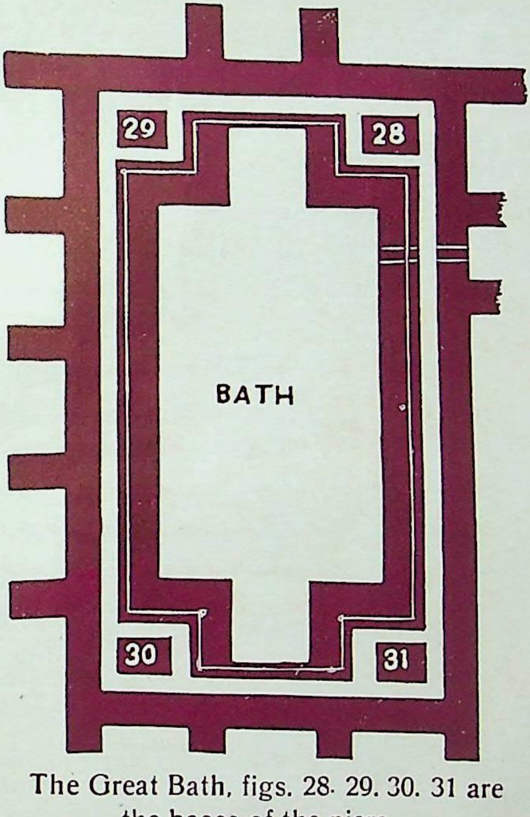
The ring-stones with flat top and base are the capitals of the wooden posts. Mackay also is of the same opinion.



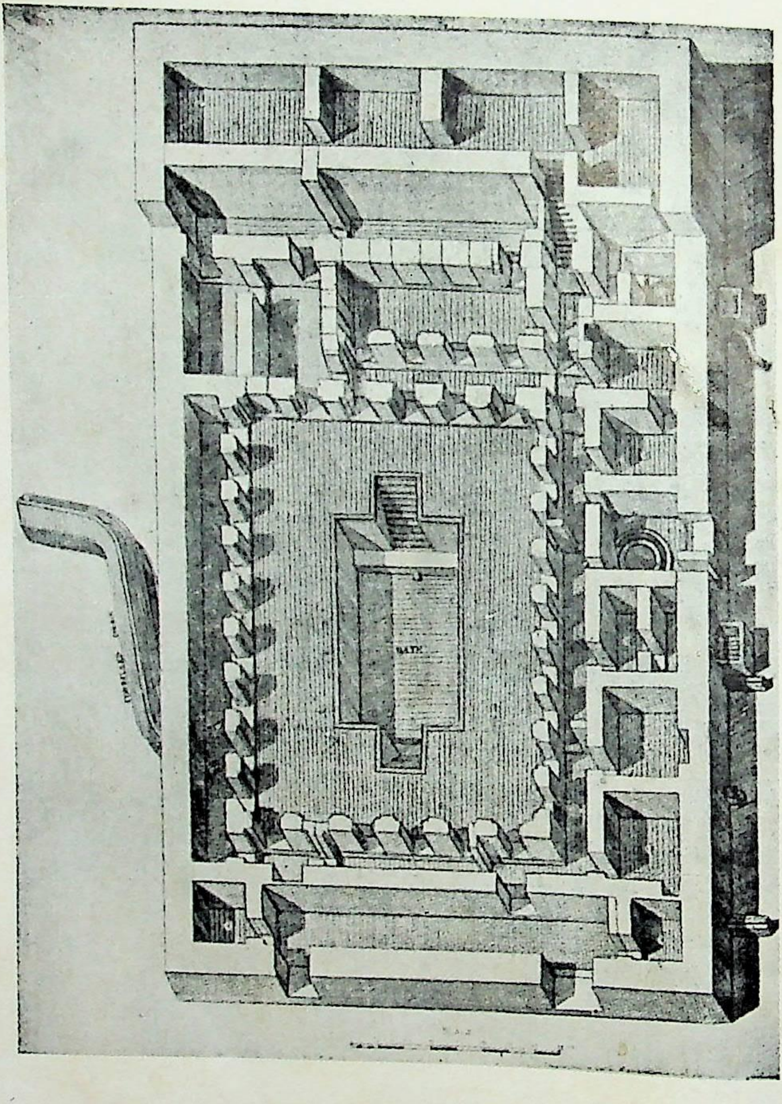
11. Clamp over the joint.

Thus we find that cones and the rings discovered from the Indus valley were but secular objects utilized for secular purposes. So, there was never a phallic cult in the Indus valley, which was practised with the help of these cones and rings.

We find that the Indus people were innocent of phallic worship. But Marshall will not let them alone. He will import symbols from abroad which were at least a thousand years later than the Indus civilization. The Indus cities did not exist at that time, not to speak of the cult of phallus practised by the




The Great Bath, figs. 28. 29. 30. 31 are the bases of the piers.



The Great Bath, oblique representation, Piers not shown.

people with the help of those emblems. But this is not the solitary instance with Marshall in which he deliberately misinterpreted the finds. He went further. In the case of the Great Bath, he went so far as to leave the piers on the four corners of the Bath unrepresented in its oblique representation. May I ask why? It was not an omission. The information gathered by me revealed clearly the intention of the excavator. The piers were omitted by his orders. Here the two representations of the Bath are illustrated. The first plate represents the bath showing the four piers by numberings (28,29,30,31) which were not shown in the second. Why did Marshall indent non-Indus symbols of a later period? Why did he obliterate the piers from the oblique representation of the Great Bath?

I think, he was labouring under the apprehension that the Hindus may reject totally the Maxmuellerian theory of the immigrant Aryans, if they knew the real facts about Mohenjodaro and Harappa excavations. In our study we have arrived at the following results:

1. The earliest phase of the Indus cities indicates the existence of dense forests and heavy rainfall. Similar was the case with the Indus valley in the time when the Vedic hymns were composed. (Rig. 1.58.5: 67.5) So, the Vedic hymns could not have been composed after the fall of the Indus civilization, when the country was denuded of all its forests, the rainfall

decreased and the whole land was arid by that time. So, the date of the composition of the Vedic hymns is to be placed at least in the earliest phase of the Indus Civilization, if not earlier. This finding annihilates the immigrant Aryans, who entered India by 1500 B.C.

This is supported by the following archaeological finds:

i. The disposal of the deads was common among both the Vedic and the Indus people.

ii. The disposal of the dead bodies of Agnihotri and the burning of the deads in the house of Mohenjodaro, in which charred bones, charcoal and necropolitan potteries are discovered, were also common.

iii. The existence of Pṛṣatī, the spotted dear, the vehicle of Maruta.

iv. The Indus bull may be identified with the Vedic bull which is the emblem of Indra, Agni, Sun and other gods.

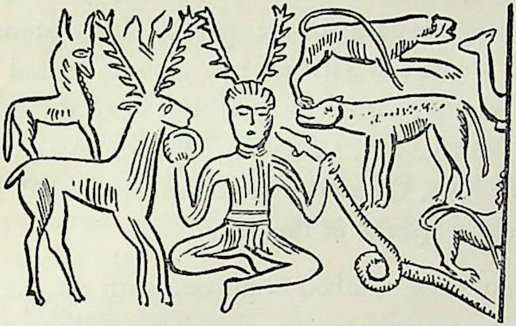
v. The goat and sheep of the Indus valley may be identified with the ram and sheep of the Vedas, which were the vehicles of Agni.

vi. The sacred tank (Sūrya kunda) is common to both.

vii. The use of Yajñaśāla (Pillard Hall) is common.

viii. The three faced horned god surrounded by animals with his vehicle, an wild goat (ibex), under his

seat, is the same as the three-headed horned Agni of the Vedas. cf. Horned Paśupati of Zetland or Juteland (fig 12)



12. Horned Paśupati of Zetland

The above study show that the Rig Vedic ideas were found in their materialised forms in the Indus cities. Consequently the identity of the two civilizations is beyond doubt. Marshall tried to divert the attention of the Hindus by propounding false theories so that the identity of the two cultures may not be established. In this way, affording a long lease of life to the Maxmuellerian theory of an immigrant hypothetical Aryans.

In our treatment of the subject, we find that the non-phallic cones of Mohenjo-daro were linked with the phallic signs from Baluchistan of a later age, and thus an Indus-valley phallic cult was created by the foreign Archaeologist.

# CONCLUSION

A survey of the cults of the poles, cones, stones and stupas, both Vedic and Śaivite, has proved beyond doubt that they were primarily used as the seats of the deities' Vedic and Tantrik, nay, even in Western Asia, as well as among the Jews, the stones and cones were used as the houses or habitats (seats) of the deity.

The use of these symbols originated with the worship of the sun who was conceived as rising on a hill or on a tree. The hill is represented by the Śvayambhu, vāṇa, mukha and mṛiṇmaya lingas; while the tree is represented by the lingas with facets, called the Dhārā-lingas. One type according to Maya-matam, which is with 4, 8 and 16 facets resembles a Vedic yūpa in some respects. There are real representations of Vedic octagonal yūpas in the Gopeśwara and Guddi-malam lingas.

The portable linga is an exact representation of the Vedic yupa with a square, an octagonal and a cylindrical portions.

The Gauripatta of the portable Śiva-linga is not the female organ as is popularly known. It is nothing but a drainage channel for the carrying away of the water of the bath of the Siva-linga. So, this type is also without any sex connotation.

Moreover, being associated with the Vedic gods, Indra, Vayū, Agni, Yama, Kuvera, Varuṇa and others, the lingas cannot be phallic emblems.

As there are no orgies of sexualism in the rites of the lingas, they cannot be associated with phallicism.

We have observed that the so called phalli of the Indus valley are none other than secular objects, the cones being used as bronze-smith's and potter's implements, grinders as well as boundary-stones and punches and the ring-stones as clamps and capitals.

In conclusion, I must say that, nothing has yet been found either in form or in rites and rituals of the lingas which may prove their phallic character.

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